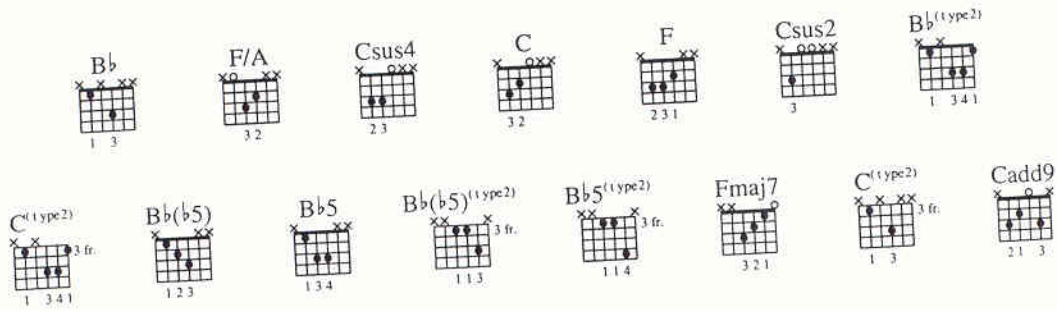


# Rest In Peace

By Richie Sambora and David Bryan



## Intro

Free time Slowly circa ♩ = 50  
N.C.

8va P.H. fdbk

Gtr. I

\* *ppp* *mp*

P.H. fdbk

T  
A  
B

P.H. pitch: B  
\*Refers to vol. swells throughout.

\*\*Gtr. II

\*\*Keys arr. for guitar. (w/delay)

F/A

Voo - doo wom - an, I'll see you in my dreams.

-1 1/2

w/bar

*p*

-1 1/2

(0) 14 (14)

④ open ③ 3fr.  
Csus4 D B $\flat$  B $\flat$

\* < let ring

Gyp - sy wom an, \_\_\_\_\_

15 mm fdbk

*mf*

grad. bend & release full

w/bar fdbk

(11)

F/A C

down on Lone - ly Street. \_\_\_\_\_

*mf* *mp* *mf*

1/2 1/2

12 12 (12) 13 12 10 9 10 10 8 7 8 (8)

B $\flat$  F

Gyp - sy was a friend of mine, \_\_\_\_\_ in some sa - cred dream. \_\_\_\_\_

-1 1/2

8va fdbk

1/2 3

w/bar

let ring

w/bar

-1 1/2

fdbk

w/bar 1/2

1 1 2 3 3 2 1 1

fdbk pitch: F

C B $\flat$

Voo - doo wom - an mag - ic child, \_\_\_\_\_ (w/echo repeats)

8va P.H. 3

*mp* w/bar

*mp* w/bar

1/2 -1/2

pitch: F $\sharp$  G F $\sharp$

F Csus2

in time \_\_\_ you will \_\_\_ be - lieve.

let ring - - - - - w/bar

*mf*

1/2 -1/2

C B $\flat$

But ev - 'ry time we \_\_\_\_\_ say good - bye. \_\_\_\_\_

let ring - - - - - w/bar

let ring - - - - - w/bar

*mp* *m*



F

B $\flat$  (type II) C (type II)

our love \_\_\_\_\_ shall rest in peace. \_\_\_\_\_

*mp*

(2)  
3  
3  
3  
1

5 5 7

B $\flat$

Af - ter we make love \_\_\_\_\_ to - night, \_\_\_\_\_ I

let ring ----- let ring -----

full full

(7) (7) (7) 5

6 7 8 7 1 2

F/A

C

lay be - side you, rest in peace. \_\_\_\_\_

*mp* let ring -----

w/bar

3

5 6 5 5 5



Handwritten musical notation for the first system. The top staff is in 2/4 time, featuring a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3'. A wavy line indicates a vibrato. Above the staff, a diamond-shaped fingering symbol is labeled 'Bb' and another is labeled 'F/A'. The bottom staff shows fret numbers (5, 6, 8, 0, 0, 0, 5, 7, 5, 7, 5, 7, 5, 7) with annotations 'full' and '1/2' above specific notes. A wavy line is also present above the bottom staff.

Handwritten musical notation for the second system. The top staff continues the melody from the first system, with a wavy line indicating vibrato. A diamond-shaped fingering symbol is labeled 'C'. The bottom staff shows fret numbers (5, 6, 8, 0, 0, 0, 5, 7, 5, 7, 5, 7, 5, 7) with annotations 'full' and '1/2' above specific notes. A wavy line is also present above the bottom staff. Below the bottom staff, the text 'Bb(b5) Bb5' is written, followed by a vertical line. To the right, the text 'F' is written above a vertical line. The word 'rit.' (ritardando) is written below the staff, and the word 'full' is written in red below the staff.

say a prayer and close your eyes, \_\_\_\_\_

8va. fdbk -1 1/2

8va. harm. -1 1/2

\*  $\text{B}\flat(\text{b}5)$  (type 2)  $\text{B}\flat 5$  (type 2)  $\text{B}\flat(\text{b}5)$  (type 2)

\*  $\text{mp}$  w/bar harm. -1 1/2

5 (5)

pitch: C

and lay your bod - y down \_\_\_\_\_ to sleep. \_\_\_\_\_

Fmaj7 C (type 2) C9

grad. release 1/2

3 5 3 5 (5) 3 5 7

'Cause af - ter we make love \_\_\_\_\_ to - night, \_\_\_\_\_

let ring

w/bar

5 0 5 (5)

$\text{B}\flat(\text{b}5)$  (type 2)  $\text{B}\flat 5$  (1) G 3fr.

let ring

w/Rhy. Fill 1

F C

ba - by, our love shall rest in peace.

13 13 12 13

12 14 (14) 12 15 14 15 15 13 (13) (13)

\*let ring for 16 secs..  
segue into "Church Of Desire"

Rhy. Fill 1

Gr. III

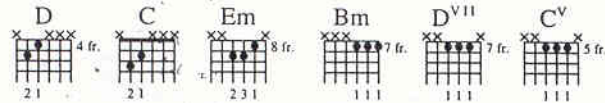
mp mp

T  
A  
B



# Church Of Desire

By Richie Sambora



## Intro

Free time circa ♩ = 80

\*Esus4

\*\* Gtr. II D C

Gtr. I

*mp*  
clean tone w/chorus and delay  
w/bar  
w/bar

T  
A  
B

17 15  
14 12  
14 12  
(14) 16  
(12) 14  
(16)  
(14)

\* Keyboard pads hold out Esus4 for entire free time intro.

\* Fade in w/vol. control  
\*\* Bass arr. for guitar.

Esus4 -1 1/2  
w/bar  
-1 1/2  
-1  
w/bar  
-1  
w/bar  
-1  
w/bar  
-1  
w/bar  
+1

17 15  
14 12  
14 12  
(14) 16  
(12) 14  
(16)  
(14)  
12 14  
10 12  
(14)  
(12)  
9  
7

\* Pull up on bar, both A and G strings go up approx. a whole step

Gtr. II

D C  
8va  
full  
P.M.  
tr  
loco  
P.M.  
tr

(9)  
17 (17) 14 15 14 15 14 15  
14 15 14 12 11 12 (11 12) 11  
12 14 12 14 12

Esus4

6  
6  
6  
6  
w/bar  
accel.  
full  
full  
full  
14 (14) 12 14 12 14 14 (14) 12 14 12 14 14 (14) 12 14 12 11 12 11 12 12 14 (14) (14)

Gtr. I

D/E

Harm. 3

8va. rake let ring Harm.

Em7sus4 loco

Gtr. II

8va. Harm.

loco fdbk.

\* *ppp* w/bar Harm. *mf*

5 (5)

\* Fade in w/vol. control

D/E

8va. Harm.

Em7sus4

C

Harm. 3

5 5 5 0 10 7 9 7

Pitch: B G D B

(5) 4

D

Em7sus4

D/E

Em7sus4

full 15 (14) 12 14 12 14 (14) (14)



C D Em7sus4

(10)  
7  
9  
7

7  
7  
7

12 14 12 14 (14) (14) 12 14 (14)

Verse Em7sus4 D/E Em7sus4 C

Woke up in a cold sweat, in the mid - dle of the night. \_\_\_\_\_ Seems like a life - time when you're

Gtr. II \* \*\* Rhy. Fig. 1

Gtr. I

rake 3  
let ring

(14) (10)  
7  
9  
7

7 7 7 7

10  
7  
9  
7

\* Vibrato refers to Guitar II only.  
\*\* Rhy. Fig. 1 refers to Guitar I only.

D Em7sus4 D/E

won - d'ring who's wrong \_ or right. \_\_\_\_\_ One con - fes - sion would res - ur - rect the truth, \_\_\_\_\_ re -

(5) 7 10 7 7 7 7

Em7sus4 C D Cmaj7

venge or for - give - ness for sins be - tween me \_\_\_\_\_ and you. \_\_\_\_\_

(end Rhy. Fig. 1)

10 7 9 7 5



§§

**Pre - chorus**  
w/Fill 6 (3rd time only)

Cmaj7

The first system of the musical score for 'The Wind' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter note A3, a quarter note G3, and a quarter note F#3. Below the staff, there are four 'let ring' markings, each followed by a dashed line and a '4', indicating a four-measure sustain for each note. The fret numbers for the notes are: G (5), A (5), B (5), C (7), B (5), A (5), G (5), F# (5), E (5), D (5), C (5), B (5), A (5), G (5), and F# (5).

w/Fill 7 (3rd time only)

D/E

N.C.

Em D

D

T	(12)	(12)		
A				
B				

\* slight vib. w/bar

## Gtr. II

Gtr. II

[illegible]

04G

04G

8va

*loco*

w/bar

5

[illegible]

w/Fill 1 (1st time only)

Aadd9

Am7

C5

D5

house of tears. Liv - ing in hell, I pray the rain dis - ap - pears. Head - ed for a

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

0 7 6 0 0 7 5 0 3 5 5 5 7 7

N.C.

Em D

C

w/Fill 4 (2nd time only)

Am(add9)

break - down and the fev - er runs high - er. As I kneel at the al - tar,

let ring ----- 4 let ring ----- 4

7 0 7 5 5 5 0 2 5 0 5 (0)

2nd time: to Coda I

3rd time: to Coda II

Am7

D5

N.C.

Em

Bm

I can feel your fire in the church of de - sire.

let ring ----- 4

0 2 0 3 0 0

Rhy. Fig. 2

w/dist. *mf*

8 8 8 8 8 8 7 7  
9 9 9 9 9 9 7 7

Fill 1 Gr. II

1/2 full

T  
A  
B

14 14 (14) 12 14 12 14 (14)

Fill 4 Gr. II

full

T  
A  
B

7 9 (9) 8 10 10 (10) 8 10



w/Fill 2 (1st time only)

D C

N.C. Em

Bm

D C

Church of de - sire.

(end Rhy. Fig. 2)

### Verse

Em7sus4

w/Rhy. Fig. 1

D/E

You nev - er find a rea - son why love falls from grace.

clean tone  
w/chorus & delay

Em7sus4

C

D

Em7sus4

Some kind of voo - doo like a spir - it you can't em - brace. Voice in the mir - ror,

D. S. al

Em7sus4

C

D

ghost - in my heart, re - lives the pas - sion be - fore we were torn a - part.

Fill 2

Gtr. II

8va.

loco

8va.

harm.

full

full

harm.

w/bar

T

A

B

8va.

fdbk.

fdbk.

1/2

(7)

(7)

17

(17)

15

17

15

17

(17)



Coda I w/Rhy. Fig. 2 (3 times)

Chords: N.C. Em Bm D C N.C. Em Bm

Lyrics: Church of de - sire.

Annotations: Gtr. II, let ring full, full, full

Tab: 14 15 15 14 (14) 12 14 9 (9)

Chords: D C N.C. Em Bm D C

Lyrics: Church of de - sire

Annotations: 8va, loco, full, grad. release

Tab: (9) 9 15 15 17 (17) 15 17 (17) 17 17 14 15 (14)

Chords: Em Bm w/Fill 5 D<sup>vii</sup> C<sup>v</sup> Bridge C

Annotations: Gtr. I, Gtr. I cont. in notation, let ring for next 4 bars

Tab: 12 14 9 (9) (9) 2 1/2 (2) 0 2 0 2 (2)

Fill 5 Gtr. III

Annotations: 8va, Harm., w/bar, fdbk., 15ma fdbk., - 3 1/2

Tab: 7 (7) (7) (7) (7)

Tab: (7) (7) (7) (7) (7)

fdbk. pitch: G

De - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire. \_\_\_\_\_

Gtr. I

8va. harm.

clean tone w/chor & delay

Harm.

7 7 7

N.C. (C)

De - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_ de - sire, \_\_\_\_\_

8va. Harm.

1/2 1/2 1/2

Harm. 3

w/bar

Harm. 12 12 5

7 7 7 7 7 7

### Guitar Solo

N.C.

de - sire. \_\_\_\_\_

Gtr. II

1/2

4 (4)

2 (2)

0 3

P.M.

Gtr. I

clean tone

15ma

Harm. - 1 1/2

full

full

full

14 15 14 15 14 15

5 5 3 5 5 0

P.H. pitch: E



Em

full full

(15) 14 15 12 14 14 12 13 12 12 12 12 14 12 14 (14) 12 14 12

Rhy. Fig. 3

D

w/dist.

8va.

1/2 full 1/2

12 12 14 12 12 (12) 14 12 12 (12) 14 12 14 12 10 0

C

N.C.

Em

D

8va.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

6 6

15 12 14 12 12 15 12 15 12 14 12 17 15 15 17 (15) 17 15 15 17 17 17 (17) 17 15 15 14 14 15 15 (15) 15 14 14 12 12

8va.

C

N.C.

Em

D

14 14 14 15 12 14 15 12 14 15 12 4

C

Em

D

8va.

loco

6 6 3

14 12 15 12 14 12 15 12 15 12 14 12 15 12 15 12 14 12 15 7 7 7 9 9 9 9 11 11 11 11 12 12 12 12 14 14 14 5 5 5 7 7 7 7 9 9 9 9 10 10 10 10 12 12 12



C

7

8va.

P.M.

P.M.

Gtr. II con  
in slashes

Coda II

w/Rhy. Fig. 2 (15 times)

N.C. Em Bm D C

Church of de - sire.

Gtr. II 8va.

full

15 12 15 12 14 (14) 12 14 x x 12 14 12 14 14 (14) 14 (14) 12 14 12 14 10

N.C. Em Bm D C

Church

8va.

grad. release

full full full full full full full full full 1/2 1/2 1/2 1/2 1/2 1/2 full

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 (17) 15 17 15 17 (17)

N.C. Em Bm D C N.C. Em Bm

of de - sire.

8va.

full full

(17) (17) 12 12 12 14 12 12 12 14 12 12 12 14 12 12 (12) (12)

D C N.C. Em Bm

8va.-----  
loco

Lord!

pick slide pick slide P.M.-----4

19 15 5 5 5 7 7 5 7 7 5 7 7 5 7 7 5 7 5

D C N.C. Em Bm

15ma P.H.-----

full 1/2 P.H. 1/2 full

(5) 5 7 7 7 7 5 7 9 7 9 7 9 8 10 10 10 (10) 8 10

P.H. Pitch: C# D#

D C N.C. Em 8va. Bm D C

3 3 3 3

full 1/2 full

10 8 9 (9) 7 7 7 7 8 7 10 8 12 12 12 12 15 (15) (15) 17

N.C. Em Bm D C

8va.-----

3 1/2 1/2 1/2 full

(17) (17) 15 17 15 16 17 15 16 15 14 12 14 (14) 12 14 (14) 12 14 12 (12)

N.C. Em Bm D C

8va.-----

grad. release 3

full full full full full full 1/2 1/2 1/2 1/2 1/2 1/2

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 15 17 15 17 15 17 15



\* Let ring for next 2 bars and fade out



The musical score consists of three staves. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). It includes a 'Free time' section with a wavy line, followed by a section with a 'w/Fill 8' label and a 'Gr. II' section. The middle staff is for bass, featuring a treble clef and a key signature of one sharp (F#). It includes a 'w/bar' section and a 'fdbk' section. The bottom staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). It includes a 'Gr. I' section and a 'clean tone' section. The score is annotated with various musical notations, including accidentals, dynamics, and performance instructions.

Fill 8

Gtr. III

clean tone  
w/chorus & delay

let ring  
Harm.

8va.  
Harm.

3

Fill 9 Gtr. II

*pp*

-1 1/2

-1 1/2

T  
A  
B

5 (5) 0 2 (2) 0 (0) 2 (2)

# Stranger In This Town

By Richie Sambora and David Bryan

## Intro

Slow Rock  $\text{♩} = 45$

triplet feel  $\text{♩} = \text{♩} \text{ } \text{♩}$

N.C. (A) (E7/G#) (F#m) (E) (D)

Rhy. Fig. 1

end Rhy. Fig.

Gr. 1

clean tone *mp* let ring -----4 let ring -----4 let ring -----4 1/2

T 14 14 12 12 10 10 9 9 7 9 7 3 7 7 9 7 2

A 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

B 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

(A) (E7/G#) (F#m) (E) (D)

let ring -----4 let ring -----4 let ring -----4 1/2 w/bar

T 14 14 12 12 10 10 9 9 7 9 7 7 9 7 7 9 7

A 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

B 14 14 14 12 12 12 11 11 11 9 9 7 9 7 7 9 9

## Verse

F#m7

N.C.

A

E/G#

1. Hey mis-ter can you tell me \_\_\_\_\_ what this world's a - bout, \_\_\_\_\_

Rhy. Fig. 2

let ring -----4 let ring -----4

T 9 9 7 9 0 2 0 2 0 2 2 2 0 2 2 1 2 2

A 9 9 7 9 0 2 0 2 0 2 2 2 0 2 2 1 2 2

B 9 9 7 9 0 2 0 2 0 2 2 2 0 2 2 1 2 2

w/Fill 1

F#m Dsus2 A E/G#

it might just help me out. \_\_\_\_\_ I used to be a dream-er, \_\_\_\_\_ but my dreams \_have burned, \_

let ring ----- let ring ----- let ring -----

2 4 4 2 4 4 0 2 3 0 3 2 | 0 2 2 2 0 2 0 2 1 0

F#m Dsus2 w/Fill 2 G5 D5 Asus2

you know how luck can turn. \_\_\_\_\_ Some-times it hurts to find a friend-ly face. \_

let ring ----- let ring -----

4 4 4 2 0 2 3 0 3 2 | 3 3 3 3 0 3 2 2

*mf*

Fill 1

Gr. II

12/8

T A B

5 7 7 5 5 5 1/2 (4) 2 4 2

Fill 2

Gr. II

12/8

T A B

5 5 5 6 7 7/9 (9) 7



G5 D5 E G5

Feel like a strang - er in the hu-man race. It's such a lone - ly, lone - ly place.

let ring ----- vib. w/bar

0 0 2 1 0 0 0 3

Bm F#m

I walk a - lone in the dark - ness of the cit - y

2 4 4 3 2 4 4 2 4 4

Dsus2 A D/A A Bm F#m

Got no place to call home. I might be dy-in', but you can't hear a sound,

straight 16ths -----

Gtr. II

5 7 7 5 5 5 3 5 3 (3) 5 5/7

Gtr. I

let ring ----- let ring ----- let ring -----

5 5 7 7 5 7 0 2 2 3 3 2 2 2 2 2 4 4 3 4 4 4 2 2 2 2



F#m

N.C. (D)

and then it's front page news.

straight 16ths

full

14 16 14 16 14 16 14 16

A

E/G#

No - bod - y loves a los - er; when you're down and out,

8va

full

17 17

F#m

Dsus2

G5

D5

Asus2

you know there ain't no doubt. I'm just a vic-tim of cir-cum-stance.

8va loco

straight 16ths

full

(17) 5 7 7 5 5 5 4 (4) 2 4 2 4 2 7 9 7 9

Rhy. Fill 1

Gr. I

let ring

1/2

T  
A  
B

2 4 4 2 4 4 5 7 7 9 7 9 (9) 7 9



G5 D5 E G5

Please mis-ter, give me a help-ing hand. Broth-er, won't you un - der - stand?

Bm 3 F#m substitute w/Rhy. Fill 2 Dsus2 A D/A A

I walk a-lone, in the dark-ness of the cit-y. Got no place to call home.

Bm 3 F#m A E 3 D5

I might be dy-in', but you can't hear a sound, 'cause mid-night rain is com-ing down.

Rhy. Fill 2  
Gtr. 1

let ring





# Guitar Solo

**A** **E/G#** **F#m** **D**

8va. -----

14 16 16 17 (17) 14 17 (17) 17 17 17 (17) 14 rake 14

let ring ----- 4 let ring ----- 4 let ring ----- 4 let ring ----- 4

0 2 2 2 2 0 2 2 1 2 2 2 4 4 2 4 4 7 9 7 7 7 7

**A** **E/G#**

8va. -----

full 17 full 17 (17) 17 full 17 (17) 17 16 16 14 14 17 17 15 15 14

let ring ----- 4 1/2 let ring ----- 4

0 2 2 2 2 2 0 2 2 2 1 2 2

**F#m** **D**

8va. -----

straight 16ths 3 3 full full 14 15 14 16 14 15 17 14 15 14 16 14 15 17 17 17 (17) 14 17 17 17

let ring ----- 4 let ring ----- 4

2 4 4 2 4 2 0 2 3 2 3 2



**F** *8va* **G**

full 20 full 20

17 20 17 19 17 20 17 19 17 20 17 19 (19) 17

3 3 3 3 3 3 3

let ring

1 3 3 2 3 3 5 5 4 5 5

**A** *8va* **F** **G**

full 20 full 20 1/2 20

loco

3 full 7 5 7 7 7 8 (7) 7 (7) 5

trem. pick

10 10 10 10 10 10 12 12 12 12

0 2 2 2 2 2 0 2 2 2 2 2

1 3 3 2 3 3 5 5 4 5 5

**A** **N.C.** *8va* straight 16ths

trem. pick

14 14 14 14 14 14 17 14 14 14 16 (16) 14 16 14 16 (16)

1/4 full full 1/2

3 3 3 3

0 2 2 2 2 2 0 2 4 2 4 (4) 2 4 2 4 2 0

G5 D5 A G5 D5 E

I'm just a vic - tim of cir - cum - stance. \_\_\_\_ Please mis - ter, give me a help - ing hand. \_\_\_\_ Broth - er, won't you

8va.

14

N.C. (G) Bm 3 F#m

un - der - stand, I walk a - lone \_\_\_\_ in the dark - ness of the cit - y. \_\_\_\_

straight 16ths

mp

5 7 7 9  
4/6 7 7 9

let ring 3 4 5 5 7 (7) 3 4 5 5 7 (7)

p let ring 2 3 4 4 2 4 4 2 4 4

\* Fingerpick w/right hand.

D A Bm F#m(add11)

Got no place to call \_\_\_\_ home. \_\_\_\_ I might be dy - in', \_\_\_\_ but you can't \_\_\_\_ hear a sound, \_\_\_\_

straight 16ths

10 9/11 17 14 14 12 12 14 12 12 14 12 12 14 12

loco

5 7 5 5 7 5 6 4 2 4 2

8va.

let ring 9 7 7 7 7 14 14 14 14

let ring 2 4 4 3 4 4 4 4 2 0 2 4 2

let ring

mf





F G A

I mean no dan - ger. I'm a strang-er, I'm a strang-er, I'm a strang - er in this town.

8va. loco

19

Rhy. Fig. 3 end Rhy. Fig. 3

let ring

w/Rhy. Fig. 3 (4 times)

F G

8va. straight 16ths

full

A

8va.

full

F G A

loco

8va.

full

grad. release



F 8va

G

A loco

8va

F G A

I mean no dan-ger, I'm a strang-er, I'm a strang-er, I'm a strang-er in this town.

8va

F G

Gtr. II

8va

loco

Gtr. I

let ring

let ring

Gtr. I c in sla notati



w/Rhy. Fig. 1

Gtr. II

A E/G# F#m E D

A E/G# F#m

mp

19

2/4 2

1/2 (4) 2

1/2 3

16 (16) 14

8va

Gtr. I

mp let ring 4 let ring 4 rit. let ring 4

14 14 12 12 10 10

14 14 14 12 12 12 11 11 11

Free time

E D

Gtr. I

I'm just a stran - ger

1/2

9 9 7 9 7

7 9 7 9 7 9 (9) 7 7 (7)

6

3

F#m7(add11)

in this town.

Gtr. II

1/2

rit. A.H. T

By Richie Sambora and Tommy Marolda

By Richie Sambora and Tommy Marolda

Moderately Fast.  $\text{♩} = 126$ Moderately Fast.  $\text{♩} = 126$  $D_m/B$ 

Acous. Gtr.

*p* let ring

T 10 10 10 10 10 10 10 10  
A 7 10 10 10 10 10 10 10  
B 7 10 10 10 10 10 10 10

T 10 10 10 10 10 10 10 10  
A 7 10 10 10 10 10 10 10  
B 7 10 10 10 10 10 10 10

T 10 10 10 10 10 10 10 10  
A 8 10 10 10 10 10 10 10  
B 8 9 10 10 10 10 10 10

*p* let ring

N.C.

Am/C	Dsus2/E	D5	N.C.
------	---------	----	------

*rit.*

[illegible]

10

Gtr. I

N.C.

Gtr. I

*mp* clean tone

band in

 $f_{w/di}$ 

\* let ring aprox. 4 sec.

\* \* Implied by keyboards

Gtr. II (Em)

(C)

D5

N.C.

Em)

 $\mathcal{F}$ 

1/

full

1/2

Gtr. I

1/4

1/4

114

1/4



(C) D5 N.C. (Em) 8va... (C) D5 Gtr. II E

full 12 14 14 (14) 12 14 12 15 13 15 15 (15) 15 0 1 2 3 0

1/2 1/4 1/4

Gtr. I cont. in slash notation

\* 8va refers to Gtr. II only

\* Clean electric & acous. guitar arr for 1 guitar

Gtr. II tacet

## Verse

Gtr. I E5

Gtr. I tacet

C

D

**Guitar III**

clean tone

0  
1  
2  
2  
0

X X X 1  
X X X 2  
X X X 2  
X X X 0

X X X 0  
X X X 1  
X X X 2  
X X X 2

cncd

X X 7  
X X 7  
X X 7

clean tone

E5

Am

C

ev- 'ry- bod- y's on that line. Hey mis- ter know-it- all, what do you rec- om- mend? You

think you know the an - swers, but the ques - tions nev - er end. \_\_\_\_\_

think you know \_ the an - swers, \_ but the ques - tions nev - er end. \_



Gtr. III tacet  
**Chorus**  
 Em

D/F# G A5

Young hearts \_\_\_\_ bet - ter hold on. \_\_\_\_

Gtr. I Rhy. Fig. 1

let ring  
 clean tone w/chorus

0 2 2 2 0 0 0 0 3 2 0 0 2 2 2 2

Csus2 Dadd4

Be - yond the in - no - cence, \_\_\_\_ your youth is gone. \_\_\_\_ Bet - ter

let ring

3 0 0 3 0 0 0 0 5 4 0 5 4 0 4 0

w/Rhy. Fig. 1  
 Em D/F# G A5

look in your mir - ror, \_\_\_\_ got noth - ing to lose. \_\_\_\_

look in your mir - ror, \_\_\_\_ it'll tell you the truth. \_\_\_\_

Csus2 D(add4)

Don't waste your time a - way \_\_\_\_ think - in' 'bout yes - ter - day's \_\_\_\_ blues.

Don't waste your life a - way \_\_\_\_ think - in' 'bout yes - ter - day's \_\_\_\_ blues.

Em C D5

Yes - ter - day's \_\_\_\_ blues.

Gtr. II

1/2 full

5 7 (7) 5 7 5 7 7

Gtr. I Rhy. Fig. 2

w/dist. 1/4 1/4

0 0 3 0 2 0 3 0 3 2 0 0 2 3

Em 2nd time to Coda C D5 E

8va. \* Rhy. Fig. 3

Gtr. II loco

Gtr. III full

12 14 14 (14) 12 14 12 15 13 15 15 (15)

Rhy. Fig. 4

1/4 1/4

0 0 3 0 2 0 3 0 3 2 0 0 0 0

\* Refers to guitar III only

Verse E

2. Born out - ta pas - sion to a world gone cold, you

Gtr. III

end Rhy. Fig. 4

D E

wear it on your shoul - ders, it's a heav - y, heav - y, load, I know.

7 9 7 9 7 9 9 6 7



Am C

Love and its e - mo - tions come knock - ing at your door. Young

end Rhy. Fig. 3

D.S. al Coda

hearts will be bro - ken, time's the on - ly cure.

CODA C D5 E Am C

Whoa, yeah!

8va. Gtr. II Gtr. IV w/wah wah

full 1/4 1/4 full

Fill 1 Gtr. IV



8va. D E

full

15 12 15 12 15 12 14 14 (14) 12 14 12 12 14 12 12 14 12 12 14 15

1/2

8va

D

The Rose Tree

(17) (17) 15 15 14 14 17 17 15 15 (15)

[illegible]

Bridge

N.C.\*(Em) (C) (D) (Em) (C) (D)

*p* Mm. \_\_\_\_\_ Mm. \_\_\_\_\_

Gtr. IV *δva.*

*ppp*\* < *p*

(15) 5 (5)12

\* Chords implied by keyboards (next 12 measures)

\* Fade in w/vol. control

(Em) (C) (D)

Temp - ta - tion makes us fall from grace. But the

*ppp* grad. cresc.

clean tone w/chorus & delay

7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7

[illegible][illegible]

Ev - 'ry - bod - y rides \_\_\_\_\_ on the kar - ma train. \_\_\_\_\_

0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 | 0 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5



# Chorus

w/Rhy. Fig. 1 (3 times)

Em D/F# G A5 Csus2

Young \_\_\_\_\_ hearts \_\_\_\_\_ bet- ter hold \_\_\_\_\_ on. \_\_\_\_\_ Be- yond the in- no- cence, your

Gr. II 8va. full 17 14-15 14-15-14 15 17

D(add4) Em D/F# G A5

youth is gone. \_\_\_\_\_ Bet- ter look in your mir- ror, \_\_\_\_\_ it- 'll tell you the truth. \_\_\_\_\_

8va. full (17) 17 (17) 15 full

Csus2 D(add4)

Don't\_ waste your time a- way, don't waste your life a- way, no, no!

8va. full (15) 14 14-12 14-12

Em D/F# G A5

Live to - day. \_\_\_\_\_ There's no time to lose. \_\_\_\_\_

8va. full 14 12 15 (15) 15

Csus2 D(add4)

'Cause when to - mor - row comes, it's all just yes - ter - day's news.

8va. 3 loco full

12 12 15 12 14 (14) 12 14 14 14 12 11 12 11 12 12 14 12 14

w/Rhy. Fig. 2 (3 times)

Em C D5 Em

1/2 3 full 1/2 3

(14) (14) 5 7 (7) 5 7 5 7 5 7 7 5 7 (7) 5 7 5 7

C D5 Em C D5

All just yes - ter day's news.

8va. full 1/2 3 full

5 7 7 (7) 12 14 (14) 12 14 12 15 13 15 15

Em E

8va. 1/2

(15) 9 11 (11) 9 9 9 9 8 7 6 5 4 3 2 1 0

1/4 1/4 clean tone mp

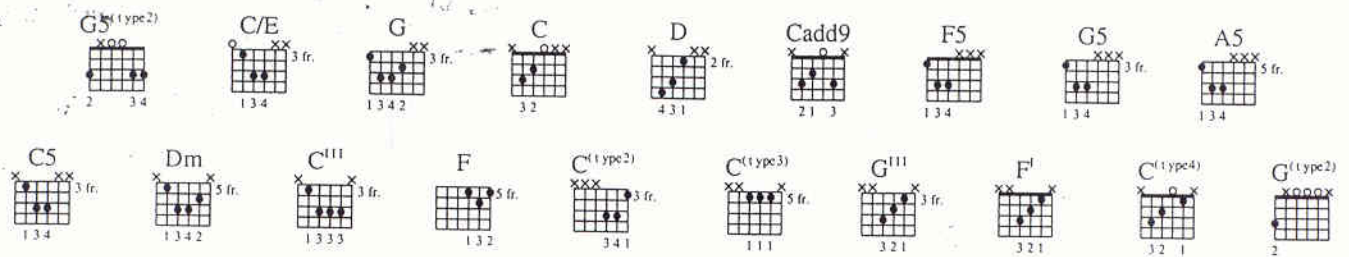
0 0 3 0 2 0 3 0 5





# One Light Burning

By Richie Sambora, Tommy Marolda and Bruce Foster



## Intro

Moderately Slow Rock ♩ = 77

N.C.

\*Gtr. 1

Intro musical notation for Gtr. 1. The notation shows a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. The bass staff shows a simple bass line with eighth notes. The notation includes a 'P.M.' (Palm Mute) instruction and a 'clean tone' instruction.

\*Synth arr. for guitar

Musical notation for the first system of the main body of the song. It features a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is played on a guitar, with a 'P.M.' (Palm Mute) instruction. The bass staff shows a simple bass line with eighth notes.

Musical notation for the second system of the main body of the song. It features a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is played on a guitar, with a 'P.M.' (Palm Mute) instruction. The bass staff shows a simple bass line with eighth notes.

Musical notation for the third system of the main body of the song. It features a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody is played on a guitar, with a 'P.M.' (Palm Mute) instruction. The bass staff shows a simple bass line with eighth notes.

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P.M. Gtr. I cont. in slash notation

G5 (type 2) end Rhy. Fig. 1

Gtr. I *ppp* *mp*

Rhy. Fig. 1 C/E G C/E G C D

Gtr. II *mf* 15ma Harm. vib w/bar

2.3 (2.3) 12 12 14 14 (14)

\*Fade in w/vl. control. pitch: G

C/E G C/E G Cadd9 D

8va loco

1/2 1/2 full 1/2

14 (14) 12 14 15 15 12 14 14 (14) 12 12 14 12 (12) 12 14 12

Gtr. I cont. in notation

Verse

Am G C G/C G D

1. All a-lone in the dark, no walls or win-dows.

2. All a-lone with my fears, no words are spo-ken. A

Gtr. I

Am G C D w/Fill 3 (2nd time only) Am G

Try - ing hard \_\_ to de - fine heav - en from \_\_ hell. Stand - ing out \_\_ in the \_\_ rain, with  
sto - ry yet \_\_ to be \_\_ told, locked in my \_\_ mind. Hope is some - where a - head,

C G/C G D Am G C(add9) D5

just \_\_ one \_\_ sha - dow, \_\_ Noth - ing to see \_\_ or be - lieve be - yond \_\_ my - self.  
shin - ing \_\_ bright - ly. \_\_ But the past is al - ways fol - low - ing close be - hind.

Gtr.I. tacet w/Fill 4 (2nd time only) Am Em Am C

See my life \_\_ go - ing by, each mo - ment I'm \_\_ a - live. I keep

Gtr.III clean tone w/chorus let ring ----- 4

Fill 3 Gtr.II

Fill 4 Gtr.II 8va



Dsus2

w/Fill 5 (2nd time only)

G  
\*Gtr.IV

\*\*C

⑥ 12fr.  
E

reach - ing out, \_\_\_ hold - ing on, \_\_\_ hop - ing some - where in \_\_\_ my life, \_

let ring ----- 4 let ring ----- 4

0 2 3 2 0 2 3 2 3 2 0 0

\*Gtr.IV comes in 2nd time only. \*\*C chord implied by keys.

### Chorus

\*Rhy. Fig. 2

F5

G5

w/Fill 1 (1st time only)

A5

G5

A5

F5

there's one light burn - ing. I feel it like \_\_\_ my \_\_\_ heart beat - ing in -

\*Rhy. Fig.3

\*when recalling Rhy. Figs. 1 and 2 take 2nd ending.

### Fill 5

Gtr.II

T  
A  
B

5 5 5 7 7 (7) 5 7 5 7 7 5

1/2

### Fill 1

Gtr.II

T  
A  
B

5 7 5 7

G5

w/Fill 2 (1st time only)

F5

G5

1. Am

side. Some - where in \_ the night, \_ there's one light burn - ing.

2. A5

G5

C5

burn - ing. \_ Glow - ing in \_ your \_ eyes,

Gtr.II

8va

full

19 (19) 17 19 19 19

Gtr.III

Fill 2

Gtr.II

full

1/2

T 15 15 12 (12) 12 12 10 9

A

B



G5 A5 F5 G5

light - ing up the sky, lead - ing the way. One light

5 7 5 7 5 8 7 (7)

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Guitar Solo

Gr. I Dm C#m F C (type 2) C (type 3) G#m Dm C#m F

burn - ing.

8va

Gr. II

grad. bend

1/2 1/2 full full full 1/2 P.H. 1/2

8 10 8 5 7 5 5 7 9 8 8 10 10 10 (10) 8 10 10

P.H. pitch: Bb

G#m Dm C#m F C (type 2) C (type 3) G#m

8va

grad. bend full 1/2 1/2 full full

(10) 8 8 10 17 17 19 19 17 20 17 20 20 20 19 19

Dm C<sub>III</sub> F<sub>I</sub> G<sub>III</sub>

3

grad. release

full full full 1/2 1/2

5 7 7 7 7 7 (7) 5 7 (7)

12 14 12 14 12 12 14

### Chorus

w/Rhy. Figs. 2 and 3

F G Am

Some - where in \_\_ my life, \_\_\_\_\_ there's one light burn - ing. \_\_\_\_\_

8va loco

full

15 15 17 (17) 15

8 7 8 7 (7)

5 5 8 5 5 5

P.M. P.M. w/bar

G Am F G F G

Feel it like \_\_ my \_\_ heart beat - ing in - side. Some - where in \_\_ the night, \_\_\_\_\_ there's one light

1/2

7 (7) 8 7 5

5 5 8

Am G C G Am F

burn - ing, \_\_\_\_\_ glow - ing in \_\_ your \_\_ eyes, light - ing up \_\_ the \_\_ sky, lead - ing the

w/bar

5 7 7 5 5 7 (7)

full

8



G w/last measure of Rhy. Figs. 2 and 3

way, just lead - ing the way. Some - where in my life, \_

8va

full full full full

(0) 0 7 (7) 5 7 17 17 20 20 (20) 20 19 19 17 17 20 20 19 (19) 17

w/Rhy. Figs. 2 and 3

F G Am

there's one light burn - ing. \_

loco 8va

1/2

15 19 17 19 17 17 19 17 19 17 19 17 20

G Am F G

Feel it like my heart beat - ing in side. Some - where in

8va loco

1/2 1/2

(20) 5 17 17 19 19 19 19

F G Am G C

the night, there's one light burn - ing, glow - ing in your eyes,

8va

(19) 19 17 20 5 7 5 7

G Am F G

light - ing up the sky, lead - ing the way, lead - ing the

8va.

loco

1/2

5 20 17 19 17 17 20 20 19 (19) 20 19 17 16 17 17 15 14

Gtr. I F

w/Rhy. Fig. 1 (till end)  
C/E G C/E G C

way.

15ma Harm.

8va Harm.

vib. w/bar Harm.

\* *ppp* < *mf* \* *ppp* <

15 2.3 5 (5) (5) 0

pitch: G

\*Fade in w/vol. control

\*Fade in w/vol. control

D

Gtr. III C (type 4) G (type 2)

*mf*

full

-1

(0) 14 (14) 12 14 12 12 14 12 14 12 15 12

D

Rhy. Fig. 4  
C (type 4) G (type 2)

8va.

loco

semi harm.

1/2

(15) 15 14 (14) 15 14 5 (5) 3 5 5 2 3



C (type 4) G (type 2) C D

12-14 13 13 12 12 12 10 9 10 9 10 12 12 (12) 2 2 2 0 (0) 2

w/Rhy. Fig.4 (till end)

C (type 4) G (type 2)

5 7 5 7 14 12 12 14 14

C (type 4) G (type 2) C D C (type 4) G (type 2)

16 16 14 12 12 14 14 12 12 12 14 12 14 (14) 12 12 5 7 5 5 4 4 2 0 0

Begin fade

C (type 4) G (type 2) C D

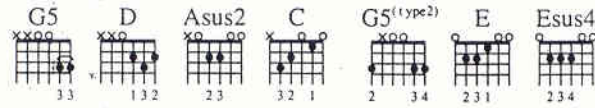
(0) 4 (4) (4) 17 17 (17) 17 17 17 15 17 17

C (type 4) G (type 2) Fade

12 12 12 14 14 14 12 14 12 12 12 14 12 14 14 14 12 14 12

# Mr. Bluesman

By Richie Sambora



## Intro

Moderately Slow Rock ♩ = 78

Chords: G5, D, Asus2

\* Gtr. I

Gtr. II

*f*

T  
A  
B

\* 12 string acous. gtr.

Chords: G5, D, Asus2, G, D, Asus2

w/Fill 1, w/Fill 2

grad. bend, full

(7), 2 7, 7 6 7

\* Let ring through next measure.

Fill 1

Gtr. IV

8va, Harm.

Harm.

T  
A  
B

Fill 2 \* Gtr. III

T  
A  
B

\* 6 String acous. gtr.



Verse

Asus2

1. He was a man, a ram - bling man he was, yes he

\* Gtr. III  
p  
let ring  
let ring

6 string acous. gtr.

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Asus2

G

D

Gui - tar in hand, his home was on the road, and that's where he

let ring  
let ring

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Gtr. III  
\* Gtr. V

\* Gtr. V w/slide

Pre - chorus

Rhy. Fig. 1

Gtr. I

He's seen a thou - sand roads. \_\_\_\_\_  
 A grave - yard full of scars,  
 He's seen a thou - sand roads. \_\_\_\_\_

He's been a mil - lion miles. \_\_\_\_\_  
 his life will paint \_ his songs. \_\_\_\_\_  
 He's been a mil - lion miles. \_\_\_\_\_

Gtr. IV

Rhy. Fig. 2

clean tone

let ring ----- 4

w/chorus

let ring ----- 4

5 7 5 5 5

7 9 7 7 7

Gtr. V

C

D

G5 type 2

D

And when he'd bend a note, \_ a tear would fill \_ my eyes. \_\_\_\_\_  
 'Cause when you're on the road, \_ there's no - where you be - long, \_ you're just  
 When he'd bend a note, \_ a tear would fill \_ my eyes. \_\_\_\_\_

let ring ----- 4

let ring ----- 4

5 7 5 5 5

7 9 7 7 7

8 7 5 7 5

Gtr. V



3rd time take to Coda II

Asus2

⊕

C D

a - lone. \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_ Mis - ter

Where are you play - ing, \_\_\_\_\_ Mis - ter

Where are you play - ing, \_\_\_\_\_ Mis - ter

# Chorus

E

w/Fill 7 (2nd time only)

Blues - man? \_\_\_\_\_ Mis - ter Blues - man. \_\_\_\_\_

Gtr. IV (end Rhy. Fig. 2)

let ring ----- 4 let ring -----

Fill 7 Gtr. II

full

T

A

B

2nd time to Coda I Verse

G5 D Asus2 w/Fill 3 Gtr. I cont. in notation (end Rhy. Fig. 1)

2. Town to town, hon - ky - tonks and dives all look the same.

Gtr. I Rhy. Fig. 3

w/Fill 4 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Yes they do. Uh, huh. (end Rhy. Fig. 3)

A5 Asus2 G5 w/Fill 5 D

His gyp - sy heart keeps his sha - dow rid - in' through the rain.

Fill 3 Gtr. V

T  
A  
B

Fill 5 Gtr. IV 8va Harm.

T  
A  
B

Fill 4 Gtr. II 8va

T  
A  
B





Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

full full full  $1\frac{1}{2}$   $1\frac{1}{2}$   $\frac{1}{2}$

14 16 16 15 16 14 14 16 16 17 (17) 17 15 17 17 15 16 16 14 16

Asus2 8va. G D

full full full full full

14 16 16 17 19 17 19 17 19 19 17 (17) 20 20 17 19 17 19 17 20 17 17 20 17 19 17 19 19

Gtr. IV Rhy. Fig. 4

let ring let ring let ring

0 2 2 0 2 2 0 2 3 2 0 0 2 3

Asus2 8va. Gmaj7(add6) Asus2 Gmaj7(add6)

full full  $\frac{1}{2}$  full

17 10 17 20 20 19 (19) 17 20 19 17 15 17 15 16 16 14 16

(end Rhy. Fig. 4)

2 2 2 0 2 2 2 3 2 2 2

w/Rhy. Fig. 4 Asus2 8va. G D

full full  $\frac{1}{2}$

16 18 17 17 17 17 22 21 21 20 20 20 17 17



Asus2 8va... Gmaj7(add6) Asus2 Gmaj7(add6) *D. S. S. al Coda II*

full (19) 17 19 17 19 17 19 17 17 (17) 1/2 19 (19) 19 17 19 18 19 18 loco

Coda II

Gtrs. I + II Blues man? let ring 4 5 4 0 0 3 0 2 1

Verse Asus2 G D 3

3. I've paid some dues, I make my liv-ing as a mu-sic man.

Gtr. III p let ring 4 let ring 4

Asus2 Gmaj7(add6) Asus2 w/Fill 5 Gmaj7(add6)

Yes I do.

Fill 8 Gtr. V

T A B

C D Asus4

Where are \_\_\_ you play ing, Mis - ter

8va. full (17) full (17) full (17)

E

Blues - man? Mis - ter

Gtr. II 8va. 3 loco

(17) full (16) 14 16 16 14 16 16 14 16 16 16

Gtr. IV let ring 0 2 1 0 2 0 0

G5 D Asus2

Blues - man.

full (14) 13 14 13 14 13 14 14 (14)

let ring 0 1 2 1 2 0



Gr. I

Gr. II

grad. bend

full

G5 D Asus2

w/Fill 11

8va

5

3

full

1/2

full

G5 D Asus2

tr

3

tr

rit.

G5 D Asus2

Free time

8va

Harm.

Gr. IV

Gr. II

\* let ring

Harm.

full

20

12

12

0

10

10

12

10

\* Refers to Gr. IV only.

Fill 11

Gr. IV

8va

Harm.

Harm.

T

A

B

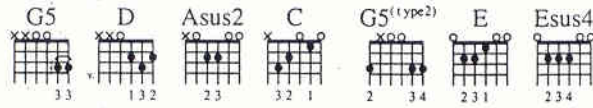
5

5

5

# Mr. Bluesman

By Richie Sambora



## Intro

Moderately Slow Rock ♩ = 78

Chords: G5, D, Asus2

\* Gtr. I

Gtr. II

*f*

T  
A  
B

\* 12 string acous. gtr.

Chords: G5, D, Asus2, G, D, Asus2

w/Fill 1, w/Fill 2

grad. bend, full

(7), 2/7, 7 6 7

T  
A  
B

\* Let ring through next measure.

Fill 1

Gtr. IV

8va, Harm.

Harm.

T  
A  
B

Fill 2 \* Gtr. III

T  
A  
B

\* 6 String acous. gtr.



Verse

Asus2

1. He was a man, a ram - bling man he was, yes he

\* Gtr. III  
p  
let ring  
let ring

6 string acous. gtr.

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Asus2

G

D

Gui - tar in hand, his home was on the road, and that's where he

let ring  
let ring

Asus2

Gmaj7(add6)

Asus2

Gmaj7(add6)

was.

Gtr. III  
\* Gtr. V

\* Gtr. V w/slide

Pre - chorus

Rhy. Fig. 1

Gtr. I

He's seen a thou - sand roads. \_\_\_\_\_  
 A grave - yard full of scars,  
 He's seen a thou - sand roads. \_\_\_\_\_

He's been a mil - lion miles. \_\_\_\_\_  
 his life will paint his songs. \_\_\_\_\_  
 He's been a mil - lion miles. \_\_\_\_\_

Gtr. IV

Rhy. Fig. 2

clean tone let ring ----- 4 let ring ----- 4  
 tone w/chorus

Gtr. V

C

D

G5 type 2

D

And when he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_  
 'Cause when you're on the road, \_\_\_\_\_ there's no - where you be - long, \_\_\_\_\_ you're just  
 When he'd bend a note, \_\_\_\_\_ a tear would fill my eyes. \_\_\_\_\_

let ring ----- 4 let ring ----- 4

Gtr. V



3rd time take to Coda II

Asus2

⊕

C D

a - lone. \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Where are you play - ing, \_\_\_\_\_

Mis - ter }  
Mis - ter }  
Mis - ter }

# Chorus

E

w/Fill 7 (2nd time only)

Blues - man? \_\_\_\_\_

Mis - ter Blues - man. \_\_\_\_\_

Gtr. IV (end Rhy. Fig. 2)

let ring ----- 4 let ring -----

Fill 7 Gtr. II

full

T  
A  
B

14 (14) 13 14 13 13 14 14 (14)

2nd time to Coda I Verse

G5 D Asus2 w/Fill 3 Gtr. I cont. in notation (end Rhy. Fig. 1)

2. Town to town, hon - ky - tonks and dives all look the same.

Gtr. I Rhy. Fig. 3

w/Fill 4 Asus2 Gmaj7(add6) Asus2 Gmaj7(add6)

Yes they do. Uh, huh. (end Rhy. Fig. 3)

A5 Asus2 G5 w/Fill 5 D

His gyp - sy heart keeps his sha - dow rid - in' through the rain.

Fill 3 Gtr. V

T  
A  
B

Fill 5 Gtr. IV 8va Harm.

T  
A  
B

Fill 4 Gtr. II 8va

T  
A  
B



w/Fill 6    Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)    D. S. al Coda I

**Coda I**    Guitar Solo    Asus2 8va.    w/Rhy. Fig. 3 (4 times)    G5    D.    loco

Asus2    Gmaj7(add6)    Asus2    Gmaj7(add6)

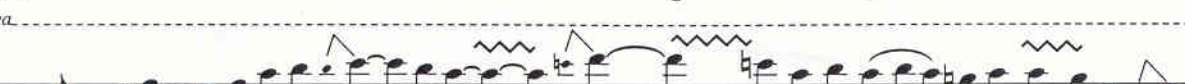
Asus2 8va.    G5    D

Fill 6    Gtr. II    grad. bend

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in two systems. The first system is in the key of A major (three sharps) and features a melodic line with triplets and a bass line with a 'full' pedal point. The second system continues the melodic line with a triplet and a bass line with a '1/2' pedal point. The notation includes a treble clef, a key signature of three sharps, and a common time signature.

Asus2  
8va

G D



14 16 16/18 17 19 10 17 19

19 17 (17) 20 20 17 19 17 19 17 20 17 19 19 17 19 19

Gr. IV Rhy. Fig. 4

let ring

let ring

let ring

0 2 2 0 2 2 0 2 3 2 0 0 2 3

Asus2 8va Gmaj7(add6) Asus2 Gmaj7(add6)

17 18 17 17 20 20 19 (19) 17 20 19 17 15 17 15 16 16 14 14 16

(end Rhy. Fig. 4)

w/Rhy. Fig. 4  
Asus2  
8va

3

full

full

1/2

16 18 17 17 17 17 22 21 21 20 20 20 17 17



Asus2 8va... Gmaj7(add6) Asus2 Gmaj7(add6) *D. S. S. al Coda II*

full (19) 17 19 17 19 17 19 17 17 (17) 1/2 19 (19) 19 17 19 18 19 18 loco

Coda II

Gtrs. I + II Blues man? let ring 4 5 4 0 0 3 0 2 1

Verse Asus2 G D 3

3. I've paid some dues, I make my liv-ing as a mu-sic man.

Gtr. III p let ring 4 let ring 4

Asus2 Gmaj7(add6) Asus2 w/Fill 5 Gmaj7(add6)

Yes I do.

Fill 8 Gtr. V

T A B

C D Asus4

Where are \_\_\_ you play ing, Mis - ter

8va. full (17) full (17) full (17)

E

Blues - man? Mis - ter

Gtr. II 8va. 3 loco

(17) full (16) 14 16 16 14 16 16 14 16 full 16

Gtr. IV let ring 0 2 1 0 2 0 0

G5 D Asus2

Blues - man.

full (14) 13 14 13 14 13 14 14 (14)

let ring 0 1 2 1 2 0



Gr. I

Gr. II

grad. bend

full

G5 D Asus2

w/Fill 11

8va

full

1/2

full

G5 D Asus2

tr

3

tr

rit.

G5 D Asus2

Free time

8va

Harm.

Gr. IV

Gr. II

\* let ring

Harm.

full

20

12

12

0

10

10

12

10

\* Refers to Gr. IV only.

Fill 11

Gr. IV

8va

Harm.

Harm.

T

A

B

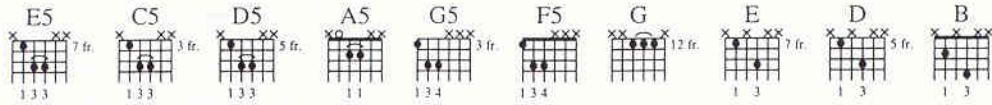
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5

# Rosie

By Richie Sambora, Jon Bon Jovi, Desmond Child and Diane Warren



## Intro

Moderate Rock ♩ = 123

E5 \* Rhy. Fig. 1 C5 D5 E5

Gtr. I *f* Gtr. II

6 open 7fr. E B 5 5fr. 6 7fr. D B

*f* 1/2 2 2 (2) 0 2 0

\* When recalling Rhy. Fig. 1, omit 1st tie.

open E E5 C5 D5 6 open E

8va. end Rhy. Fig. 1 Gtr. I cont. in notation

1/2 12 14 15 (14) 12 14 12 14

\* let ring for next 2 bars

## Verse

Asus2 (F) (G) (Am)

Gtr. Ro-sie what-'cha do-in' in this low class joint, danc-in' in the dark all day? You

clean tone *mp*

0 0 2 2 0

\* Chords implied by bass

Asus2 (F) (G) (Am) A5

used to be the dar-lin' of your high school scene. Now you put your love on display.

*f* w/dist. 2 2 0 0



**Pre-chorus**  
Dsus2

Sweat - y hands hand you up a dol - lar bill. Hun - gry eyes nev - er seem to  
Our love was deep - er than the night was long, but things just did - n't work out like our

Rhy. Fig. 2

let ring ----- 4

0 2 3 2 0 3 2

0 1 3 3 2 3 3

0 2 3 2 0 3 2

0

F N.C. Asus2 C

get their fill. } I used to watch you walk - in' down the hall. end Rhy. Fig. 2  
fav - 'rite song.

let ring ----- 4

1 3 3 1 3 0 3

0 2 2 0 2 2 2

3 2 0 1 0 3 0

A5 G5 Bsus4 N.C.(B)

Gtr. I

Ro - sie, do you see me when you hear them call your name? Whoa,

Gtr. II

Gtrs. I & II

let ring ----- 4

14 14 14 14 14 14 14 14

9 9 7 7 9 9 9 10

Fill 1 Gtr. II

full

1/2

TAB

5-7 5 7 (7) 7 7 5 7 5 5-7 4 5

Fill 6 Gtr. II

8va

full

1/2

TAB

7 5 7 7 7 5 7 5 7 7 4 5

\* Finger slide on 'D' string.

# Chorus



w/Rhy. Fig. 1  
Em(add9)

w/Fill 7 (2nd time only)  
w/Fill 8 (3rd time only)

D(add4)

Ro - sie, Ro - sie.

Gtr. III Rhy. Fig. 3  
clean tone let ring

0 7 4 0 7 3 2 0 3 2 0 3 2 5

Em(add9)

w/Fill 2 (1st time only)

C

I wan - na take you a - way. Oh, Ro - sie, Ro -

let ring

4 0 5 4 0 5 4 7 4 0 7 4 0 0 7 4 0 7 3

Fill 7

Gtr. II

full full full

14 15 14 (14) (14) 14 15 14 12 14 12 14

8va.

P.H.

P.H.

full

15 15 12 15 12 1/2 14 (14) 12 14 (14) (14)

full

14 15 14 12 14 12 14 12 14



w/Fill 9 (3rd time only)

2nd time to Coda I  
3rd time to Coda II

Dadd4

w/Fill 3 (1st time only)

Em(add9) ⊕

musical score for the first system, featuring a treble and bass staff with lyrics and guitar tablature.

Lyrics: sie, I'm gon - na make you mine some - day.

end Rhy. Fig. 3

let ring

Guitar Tablature: 2 0 3 2 0 3 2 5 | 4 0 5 4 0 5 4 0 4 7

Verse

A5

w/Fill 4

F5

musical score for the second system, featuring a treble and bass staff with lyrics and guitar tablature.

Lyrics: 2. Ro - sie, I want with you for that rose tat - too, you

P.M.

used from wine and drive you home would  
from the one I see with me see and drive you home from

P.M.

w/Fill 5 F5 G5 A5 D.S. al Coda I N.C.

danc - in' school, re - mem - ber when you danced just for me? \_\_\_\_\_

P.M. P.M.

1 1 1 5 5 5 5 0 3 0 3

Coda I w/Rhy. Fig. 1 & 3 E5 C5 D5

Ah. \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_ Whoa, \_\_\_\_\_

Ah. \_\_\_\_\_ Yeah. \_\_\_\_\_

Gtr. II Gtr. III cont. in slash notation

(0 4 7) 12 12 12 14 12 14 12 14

E5 N.C. E5 C5

Ro - sie. \_\_\_\_\_ Ah. \_\_\_\_\_ Yeah, yeah. \_\_\_\_\_

Ah. \_\_\_\_\_

(14) 12 14 12 14 14 12 14 14 12 14 (14) 14 12 14 12 14 14 15 (14)

Fill 5 Gtr. II

P.M.

T A B

3 1 1









w/Rhy. Fig. 1 (1st 4 bars only)

Coda II

w/Rhy. Fig. 1 (1st 4 bars only)

N.C.

E5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in treble clef with a key signature of one sharp (F#). The guitar part features a complex, arpeggiated melody in the right hand and a bass line in the left hand. The vocal part consists of a single line of melody. The score is divided into two systems. The first system includes a guitar part with a key signature change from one sharp to one flat (Bb) and a vocal part with the lyrics "yeah." The second system continues the guitar part with a key signature change back to one sharp (F#) and the vocal part with the lyrics "The sound of silence." The guitar part includes various musical notations such as chords, arpeggios, and dynamics. The vocal part includes a single line of melody with lyrics.

The musical score for 'The Wind' by Gustav Mahler, featuring the vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in bass clef. The score includes a guitar solo section with a key signature change to one flat (Bb) and a final section with a key signature change to one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, with a dashed line indicating an octave (8va) above the staff. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody and includes a bass line with a key signature of one sharp (F#) and a common time signature (C). The bass line is written on a five-line staff, with a dashed line indicating an octave (8va) below the staff. The lyrics 'The Rose Tree' are written below the staff. The score includes various musical notations such as notes, rests, and accidentals. The tempo is marked 'Allegretto' and the time signature is 'C'.



A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) A.H. (15ma) C Harm. (15ma)

3 3 3 3 3 3 w/bar

5 3 (0) 5 3 (0) 4 2 (0) 5 2 (0) 4 2 (0) 5 3 (0) 2.3 (2.3) 2.3 15 17

\* Harmonics produced by lightly resting palm of pick hand on strings over pick-ups.  
Rhy. Fig. 4

P.M.

0 0 2 2 3 3 2 3 (3) 5 3 5 (5) 3

D Em

full 1/4

15 16 17 15 16 17 15 16 17 15 16 17 17 (17) 15 17 15 17 15 16 15 14 12 14 (14)

P.M.

5 5 7 7 4 4 5 7 (7) 12

end Rhy. Fig. 4

w/Rhy. Fig. 4

12 12 15 12 15 14 12 14 14 12 14 12 14 12 14 12 14 12 14 15 12 15

full full full

D Em

12 15 12 15 14 12 14 (14) 12 14 (14) 12 14 (14) 12 14 12 14 12 14 12 14

full full full full 1/4

Whoa loco

w/Rhy. Figs. 1 & 3, and lead vocal ad lib.  
E5

Ro - sie, Ro - sie, I wan - na take you a - way.

C5 D5 E5

P.M. P.M. P.M. P.M.

Whoa, Ro - sie, Ro - sie, Ro -

N.C. E5 C5 D5

grad. bend 1/2 semi harm.

sie.

Em

8va. P.M. 1/2 full 1/2

E D B E D B E D B E

8va. Harm. loco 8va. full full full



8va.

D B E

D B E

D B

full

full

full

15 15 12 15 12 14 (14) 12 14 12

3 0 3 0 0 0 0 0 0 0 0 0 0 0

E

D B

Free time

E

Ro - sie girl, \_\_\_\_\_ can't you hear me

rit.

0 0 2 2 2 0 2

0 0 2 0 2

Em7

call - ing to you, ba - by? Yeah. \_\_\_\_\_

Harm.

Harm.

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

3

Harm.

Harm.

rit.

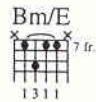
Harm.

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

\* Flick toggle switch in rhythm and gradually slow down

# River Of Love

By Richie Sambora



Intro

Moderate Rock ♩ = 126

N.C. Bm/E G5 A5 B5 G5

Gtr. I Mm, mm, mm.

Clean tone *mp* let ring

T A B

0 7 9 7 9 0 2 2 4 0

N.C.

Bm/E

\* Fingerslide on 'D' String

Mm.

In your riv - er of love

let ring

1/4

0 7 7 9 8 9 7 9

Gtr. I

let ring

1/2

(9) 9 7 7 7 (7) 5 7 5 5 7

Gtr. II Rhy. Fig. 1 (end Rhy. Fig. 1)

Clean tone *p* let ring

7 9 7 9 7 7 9 7 9 7 7 9 7 9 7 9

w/Rhy. Fig. 1 (2 times)

Gtr. I

In the riv - er of love.

grad. bend 1/2

1/2

0 7 9 8 9 7 7 (7) 5 7



Deep in the riv-er of love. \_

let ring -----

7 9 7 9 0 4 2 (0) 2 0 0 2 0 2

Verse Bm/E

\* w/Rhy. Fig. 1 (last 2 bars only)

1. Well, let me tell you a sto-ry, \_ a - bout, (mm) bod-y and blood, \_

let ring -----

let ring -----

0 2 4 3 0 4 2 0 0 3 3 2 2 0 7

\* Let last note of Rhy. Fig. 1 ring for 2 bars.

yeah. \_ Well there's a fire be-low, \_ deep in the riv-er of love. \_

let ring -----

let ring -----

6 7 7 0 2 0 5

Yeah. \_ Hey, \_ pret - ty ma - ma, I'm just

let ring -----

let ring -----

0 0 3 4 3 4 0 2 0 0 2 0

Gr. II

w/dist.

xx xx xx xx 2 2 2 2 0 0 0 0

G5 A5 G5 A5 C5 B5 A5 G5 A5 G5

tryin' to be p'lite. I wan-na make you feel the rhy-thm of the riv-er to-night. And when the

grad. bend 1/2

12 10 12 15 12

(2/2) 0 2 0 2 2 2 2 2 0 0 2 0

E5 G5 F#5 E5 D5 E5 G5 F#5 E5

stor-y is o-ver, you'll be sat-is-fied. Ah.

let ring ----- 1/2

1/4 1/2 1/2

0 2 4 3 0 2 4 0 2 2 9 0 2

2 2 4 2 0 2 2 4 2

D5 N.C. D5 E5 Pre-chorus G A(add4)

Hon-ey, hon-ey, hon-ey don't you un-der-stand, to make you

let ring ----- let ring -----

P.M. P.M.

1/2

(2) 2 0 0 2 3 0 2 3 0 2 3 2 0 4 5 0 4 5 4

(2) 0 0 0 2 0 3 5 3 5 5 3 0 XX 2 XX 2



Chorus

G A A7 E5 Bm/E

feel like a wom - an makes me -- feel like a man. \_\_\_\_ Let \_\_\_\_ me take you down \_\_\_\_ to the

let ring ----- 4 let ring ----- 4

Rhy. Fig. 2

Rhy. Fig. 3

Em/A Bm/E

riv - er of love. \_\_\_\_ Ba - by pull me un - der make me drown in the flood. \_\_\_\_

let ring ----- 4 let ring ----- 4

Em/A G

Bap - tize my bod - y in your riv - er of love. \_\_\_\_ Won't \_\_\_\_ you take me down, (end Rhy. Fig. 2)

let ring ----- 4 let ring ----- 4 let ring ----- 4

(end Rhy. Fig. 3)

P.M. ----- 4

2nd time to Coda ⊕

Bm/E

Aadd4

I wan - na drown \_\_\_\_\_ in your riv - er of love. \_\_\_\_\_

let ring -----

w/bar

-1/2

-1/2

(3) 2 0 (0) 0 2 0 0 2 0 5

w/bar

-1

P.M.

(5/3) (5/3) 0 0 2 0 3 0 0

Bm/E Em/A Verse E E5

2. If you're a lit - tle love-sick, \_\_\_\_\_

let ring ----- let ring ----- let ring -----

P.H. 8va

P.M.

P.H.

P.M.

w/bar

-1 1/2

-1 1/2

(2/0) 0 3 0 2 3 0 2 0 3 0 0 (2/0) x 1/2 x 4/2 x x

P.H. Pitch: D

Bm/E N.C. E5 N.C. E5

wom - an I got the cure. \_\_\_\_\_ Well let me be your preach-er, \_\_\_\_\_

full

P.H. 15ma

P.H.

3 4 x x x x 2 2 x x x x 4 x x 3 4 0 3 4 x x 4 2 x x

P.H. Pitch: G



Bm/E

N.C.

E5

N.C.

A5

and you can be my \_\_ whore. \_\_\_\_\_

Well I feel \_\_ your heart pump-in', hon - ey,

First system of musical notation. The vocal melody is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in treble clef, and the bass line is in bass clef. The system includes a guitar solo section with a wavy line indicating a bend or vibrato.

C5 B5 A5

G5

A5 G5 A5

don't say \_\_ no. I wan - na dive in your riv - er. \_\_ Take me down real \_\_ slow, \_\_ and then your

Second system of musical notation. The vocal melody continues in treble clef. The guitar accompaniment includes a section with a wavy line and a 1/2 note bend. The bass line continues in bass clef.

*D.S. al Coda*

E5

G5 F#5

E5

D5

E5

Bm/E

G#b/E

Am/E

E

bod - y will quiv - er, \_\_ and the riv - er will flow, \_\_ whoa, whoa, whoa. \_\_ Hon -

let ring. \_\_\_\_\_

Third system of musical notation. The vocal melody continues in treble clef. The guitar accompaniment includes a section with a wavy line and a trill (tr). The bass line continues in bass clef.

**Coda**  $\oplus$  **G5** **Guitar Solo** **Bm/E** **A(add4)**

in your riv - er of love.

Gtr. I **3** \* Rhy. Fig. 4. let ring

Gtr. II \* When recalling Rhy. Fig. 4, omit 1st tie P.M.

Gtr. III *8va* full 15 15 14/15 14 12 14 (14) (14)

w/Rhy. Fig. 4 (2 times)

Bm/E

A(add4)

Bm/E

A(add4)

In your riv - er of love.

Gtr. II P.M.

Gtr. III *8va* 15 12 12 1/2 14 (14) 12 14 12 14 14 16 14



Bm/E

E9  
w/Fill 1

Gr. I

let ring

Gr. II

P.M. P.M.

1/4 1/4 1/4

Gr. III

8va loco

(14) (14) 15 17 (17) 7 9 7 9

Gr. II

Gr. III

tr

tr

(9) (0 2) 0

Fill 1  
Gr. IV

8va

PPP f

w/slide steady gliss.

T

A

B

2 2 7 7 24 24 31 31

\* Numbers indicate where frets would be if fret board were to continue.

\*\* Shake slide violently and descend simultaneously.





Gr. II N.C. G A5 -1

1/2

8va

Gr. III

(10) 15 18 15 17 15 17 15 17 15 (15) 12 20 17 17 17 19 17 19 17 19 17 19 17 10 17

### Bridge

G5 A5 B5 G5

Bm/E  
w/ Rhy. Fig. 1 (1st bar only) (10 times)

-1

Down, down, down, a let me take you

-1

\* Plucked w/ pick hand fingers

8va loco

20 22 (22) 9 7 9 (9)

\* Let ring for next bar.

Gr. II

down, down, down, I wan - na take you down, down, down.

— A let me take you down, down, — down. — I wan - na take you

Gtr. I

Gtr. II

*p* w/slide

1/2 full

7 (7) 4 6 14 12 15 12 (7)

(2)  
(2)  
(6)

\* Vib. refers to gtr. I only.

Gtr. II

E5

**Chorus**  
w/ Rhy. Figs. 2+3  
Bm/E

down, down, — down, — down, — Let — me take you down to the

Gtr. III

Gtr. I

*f* w/ slide steady gliss.

8va

9 12 19 21 12 19 19 21 0

\* 8va refers to Gtr. III only.

\* Continue steady gliss. over pick-ups.

Em/A

Bm/f

riv - er of love. — Ba - by, pull me un - der; make me drown in your flood. —

*loco*

full

12 (12) 15 (15) 14 14

Em/A

G

Bap - tize my bod - y in your riv - er of love. — Take me down; I

8va

ful

12 (12) 16 15 17 (17) 17



w/ Rhy. Fills 1+2

Bm/E

w/ Rhy. Figs. 2+3

Em/A

— wan - na drown. ———— Take me down — to the riv - er of love. — Ba -

8va

full full

19 17 17 (17) 15 17 (17)

by, pull me un - der; make me drown in the flood. ———— Bap - tize my bod - y in your

8va loco

full

14 12 12 15 12 15 14 12 14 0 0

Em/A G w/ Rhy. Fill 3

riv - er of love. ———— Take me down, ———— I wan - na drown. ————

full 1/4

15 (15) 12 12 14

Gr. II

Yeah. ————

slack

w/bar

slack

(5/3/3) 0

Rhy. Fill 1

Gr. I

T A B

(3) 2 0 0

Rhy. Fill 2

Gr. II

-1 1/2 -1 1/2

T A B

(5/3/3) (5/3/3) 2 2 0

Rhy. Fill 3

Gr. I

T A B

(3) 2 0 0

Bm/E  
w/ Rhy. Fig. 1 (3 times)

w/ Fill 3

Gtr. I

In your riv - er of love.

w/ Fill 3

Deep in your riv - er of love.

let ring

grad. bend

1/2

w/ Fill 4

Gtr. I

let ring

Gtr. III

w/ Golden Throat

w/bar

Fill 3

Gtr. IV

Harm.

Harm.

T 12 12

A

B

Fill 4

Gtr. IV

Harm.

Harm.

T 14 15 12 12 (12)

A 14 14 12 12 (12)

B



w/ Rhy. Fig. 1 (1st 3 bars only)

In your riv - er of love.

rit.

Free time

Bm/E

Gtr. II

\* vib. w/ bar

Gtr. I

rit.

let ring

Gtr. III

w/ slide

Gtr. IV

\* *ppp* *f*

steady gliss. w/ slide

\* Fade in w/ vol. control

w/Rhy. Fig.2

w/Rhy. Fig.2

A5 F5 substitute w/Rhy. Fill 1 N.C. E5

Fa - ther, Fa - ther, can't you see I'm de - pend - ing on \_\_\_ you, \_\_\_ Lord. 3 3 I'm

A5 F5 G

dy - in' at the door to your heart \_\_\_ and I can't break \_\_\_ through.

w/Rhy. Fig.3 (2 times)

7D C5 A♭5 E♭5 B♭

Fa - ther Time, grant me just an - oth - er day

Gtr.III

6 6 6 8 7

of our love. I tried to make her stay. Father

substitute w/Rhy. Fill 2  
Fm Eb5 Bb5

Rhy. Fill 2

Gr. II

let ring -----

T  
A  
B

1 3 4 3

1 1 1 1 1 1



w/vocal Fig. 1

C5 A $\flat$ 5 E $\flat$ 5 7 $\flat$ 5 B $\flat$ 5

Time. \_\_\_\_\_ Don't tell me it's \_\_\_\_\_ too \_\_\_\_\_ late. \_\_\_\_\_

full

11 11 8 9 8

Fm E $\flat$ 5 B $\flat$ 5

All \_\_\_\_\_ my \_\_\_\_\_ life, \_\_\_\_\_ you know that I \_\_\_\_\_ will \_\_\_\_\_ wait, \_\_\_\_\_ Fa - ther \_\_\_\_\_

9 8 8 8 10 10 (10)

w/Rhy. Fig. 4 (6 times)

C5 E $\flat$ 5 B $\flat$ 5 G5

Time. \_\_\_\_\_ She's your \_\_\_\_\_ child, \_\_\_\_\_ make \_\_\_\_\_ her

1/2 1/2

10 11 (10) 8 10 8 1 3 1 3 (3) 1 3 3

semi. harm.

C5 E $\flat$ 5 B $\flat$ 5 G5

mine, \_\_\_\_\_ Fa - ther Time. \_\_\_\_\_

(3) 3 5 3 5 3 5 8 8 10 8 10 12 10 10 12

C5 Eb5 Bb5 G5

vib. w/bar

11 12 13 10 12 13 11 12 13 11 12 13 11 12 13 11 12 10 12 10

8r C5 P.H. 15ma Eb5 Bb5 8s G5

P.M. - 4 P.H. P.M. - 4

(10) 3 1 1 3 3 1 1 3 5 3 5 7 6 6 7 6 8 6 8 8 11

8va. C5 Eb5 Bb5 G5

full full full full full full full

10 8 11 10 11 11 (11) 8 11 (11) 11 10 10 8 8 10 10 11 11 13 13 11 13

8va. C5 Eb5 Bb5 G5

full full full full

13 15 15 18 (10) 16 18 18 18 20 20 20 20 (20) 18

w/Rhy. Fig. 1 (12 times) C5 Cm F5 G5

8va. f loco \*Gtr. IV pp clean tone

20 7 8 8 10 8 10 8 12 8 12

D5 Eb5 F5 N.C. Cm(add9)

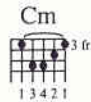
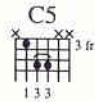
\*keys arr. for guitar

7 8 8 10 8 10 11 10 8 8 7 8 8 12 8 12 8 12



# Father Time

By Richie Sambora and Desmond Child



## Intro

Slow Rock ♩ = 68

Chords: Cm Eb Ab Eb5 Bb/D Fm Eb Fm C5 Fm

\*Gtr.I clean tone *pp* cresc. poco a poco

T	8	8	8	6	9	8	9	8	9
A	10	8	6	8	7	10	8	6	10
B									

\*keys arr. for finger style guitar.  
Downstem part to be played w/thumb of pick hand.

Chords: Eb Eb5sus4 Bb N.C. (Cm) Eb Ab Eb5 Bb/D

T	8	9	6	8	7	5	8	13	10-11	11	12	13	12
A													
B													

Chords: Fm Eb Fm C5 Db5 Eb Eb5sus4 Bb/D N.C. Cm9

*mf* let ring -----

T	9	8	6	8	9	8	9	11	10	8	8	7	5	5	6	5
A	10	8	5	6	5	7	8	10	12							
B																

Chords: C5

Gtr.II Rhy. Fig. I

T	11	10	11	10	11	10	8	11	10	11	10	8	11	10	11	10	8
A	8	8	8	8	8	8	7	10	8	8	8	8	8	8	8	8	7
B																	

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Cm

1. Fa - ther

let ring

*p*

Verse 15

Cm Eb

Time, I could - n't make her wan - na stay. (I) could - n't seem to find the words

let ring

Bb F#sus4 F

to say. Now I have to live in yes - ter - day. Fa - ther

let ring

Cm Eb 10

Time, I thought that you were on my side. Thought that I could keep our love

let ring



B $\flat$  w/Fill 1 F F $\sharp$ us4 F

— a - live. ——— Thought that I could keep — her sat - is - fied. The

let ring ----- 4 let ring ----- 4

3 3 3 3 3 3 1 1 1 1  
2 3 2 3 3 3 3 3 3 3

# Pre - chorus

24 (45) A5 F5 substitute w/Rhy. Fill 1 (2nd time only) G5 N.C. E5

clock keeps tick - in' and I keep on think - in' 'bout you, ——— Lord. ——— I'm  
heart keeps break - in' and my bod - y keeps ach - in' for you, ——— Lord. ——— It's

Gtr.II Rhy. Fig. 2

let ring ----- 4 let ring ----- 4 let ring ----- 4 P.M. — 4

0 2 2 2 1 3 3 3 3 5 5 5 0 0 0 0

25 A5 F5 G

knock - in' at the door of your heart ——— but I can't break ——— through.  
time to hold on ——— but there's noth - in' left to hold on to.

let ring ----- 4 let ring ----- 4 let ring ----- 4 end Rhy. Fig. 2

0 2 2 2 1 3 3 3 3 5 5 5

Fill 1

Gtr.II 8va. -----

pick slide

T  
A  
B

17

Rhy. Fill 1

Gtr.II

let ring ----- 4 P.M. — 4

T  
A  
B

3 5 5 5 0 0 0 5 6 4 6

# Chorus

C5 A♭5 E♭5 <sup>2. (50)</sup> B♭5

Fa - ther Time, grant me just \_\_\_\_ an - oth - er day \_\_\_\_

Rhy. Fig. 3

let ring -----4 let ring -----4 let ring -----4 let ring -----4

3 5 5 5 4 6 6 6 6 8 8 8 6 8 8 8

Fm E♭5 <sup>30</sup> B♭5

of our \_\_\_\_ love. \_\_\_\_ I tried to make \_\_\_\_ her \_\_\_\_ stay, \_\_\_\_ Fa - ther \_\_\_\_

end Rhy. Fig. 3

let ring -----4 let ring -----4 let ring -----4

8 9 10 10 8 10 10 10 6 8 8 8 6 8 8 8

w/Rhy. Fig. 3 C5 A♭5 E♭5 B♭5

\*vocal Fig. 1

Time. \_\_\_\_ Don't tell me it's \_\_\_\_ too \_\_\_\_ late. \_\_\_\_

Fa - ther Time.

\*Refers to upstem part harmony only

<sup>71 (55)</sup> Fm E♭5 B♭5 2nd time: To Coda ⊕

All my \_\_\_\_ life, \_\_\_\_ you know that I \_\_\_\_ would \_\_\_\_ wait, \_\_\_\_ Fa - ther \_\_\_\_

w/Rhy. Fig. 1 (2 times) C5

<sup>35</sup>

Time. \_\_\_\_ 2. Now she's



gone, \_\_\_\_\_ she did - n't e - ven say good - bye. \_\_\_\_\_ I guess she did - n't have the heart.

P.M. P.M. \_ \_ \_

C5 N.C C5 Eb5

Time, \_ on - ly you can turn the page, \_ and close the cur - tain on this emp -

P.M. - - - -

3 4 5 6 3 3 3 5 (5) 6 6 6 6 6 6 6

ty stage. \_\_\_\_\_ On - ly you can take \_\_\_ my pain a - way. \_\_\_\_\_ Well, my

8va  
pick slide

P.M. \_\_\_\_\_

6 6 8 8 8 8 8 3  
6 6 6 6 6 6 6 1

## Coda

\*(Cm/B $\flat$ )

Gr.II

C5

Time. \_\_\_\_\_

Gr.III

8va.

*mf* rake

3

11 10 11 8 11 10 11 8

rake

3

11 10 11 13 11 10 11 8

\*Chords implied by keys and bass.

(Fm)

(B $\flat$ 7)

(G)

loco

pick slide

*f*

8 9 8 10 8 7 (7) 8 7 8 10

(10) 3 5 3 5 3

C5

E $\flat$ 5B $\flat$ 5

G5

w/bar

5 5 3 5 3 3 (3) 5 5 5

Rhy. Fig. 4

let ring

let ring

let ring

let ring

3 5 5 5 6 8 8 8 6 8 8 8 3 5 5 5

C5

E $\flat$ 5

G5

B $\flat$ 5

F5

w/bar

5 5 7 7 8 7 5 3 3 (3) 10 3 5 5 6 5 3 1 1 (1) 8

let ring

let ring

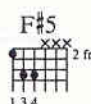
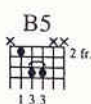
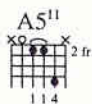
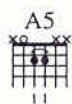
let ring

3 5 5 5 6 8 8 8 6 8 8 8 3 3 3 3



By Richie Sambora and Bruce Foster

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Moderately slow  $\text{♩} = 83$

N.C.

[illegible]

\* 16 secs.

\* \* Finger style acous. guitar  
downstem notes to be played w/thumb

### Verse

Bm Asus4 A Dm E7b9 E A A/G

1. The light - ning flashed as

*rit.* ----- 4

3 3 3 3 2 3 2 4 2 3 0 1 1 0 0 2 2 2 2 2 4 2 2 0 0 0 0 0 3

\* Strum chord,  
hold for 3 secs.

F# Bm Asus4 A Dm E

an - gels rode fier - y charg - ers through the clouds.

2 2 3 3 3 2 (4) (2) 3 0 0 1 0 0 1 2 0

4 4 4 4 (4) (2) 0 0 1 2 0

2 4 2 2 0 0 0 0 0 0 0 0

A A/G F#7 Bm Asus4 A

That an - swer scared me in - to tears, and all the grown - ups laughed out

Esus4 E A Bm7

loud. Now the years roll on, tired voices have all gone. Now they

A A7 D5 E

ride their thun-der through the heav - ens. There's a world in

A A/G# F#m N.C. D5 E A A/G# F#m(add4) A/E

ev - 'ry drop of rain. Em-brac - ing o - ceans sweep us home a - gain. Come a-long



D5 E D5

with me, come a - long with me. Seek the truth, you shall not

E A A/G F#

find an - oth - er lie.

Bm Asus4 A Dm E7b9 E Verse A A/G

2. They say for ev - 'ry

*rit.*

\* Strum chord, hold for 3 secs.

F#7 Bm Asus4 A Dm E

liv - ing thing, there's a guide up in the sky,

A A/G F# Bm Asus4 A

that helps you pass \_ from world to world. \_ So you nev - er real-ly die. \_

2 2 2 4 2 2 3 3 3 3 2 4 2

0 3 2 4 4 2 0

E

Gtr. II A5

\* *ppp* *mf*

Then with scythe and cloak, death comes waltz - ing to your side. \_ As the

0 2 1 2 2 2 2 2 2 3 3 3 3 2 4

0 2 2 2 2 2 2 0 4 4 2 4 4

\* Vol. swells with dist. & delay

vi - sions pass, you ask \_ if there was mean - ing to your life. \_ As you strain \_

2 2 2 2 2 2 2 3 3 3 3 2 4

0 2 2 2 2 2 2 0 4 4 2 4 4

B5

\_ to hear \_ the an - swer, spir - its sing and dev - ils fid - dle. As he

4 4 4 4 4 4 5 5 5 5 4 6

7 4 4 4 4 4 6 6 6 6 4 6



bends to whis - per in your ear, \_ he leaves you one more rid - dle. \_

Oh, \_ the an - swers lie \_ be - yond \_ the pain. \_ All the ques -

E5 F#5 B B/A# G#m N.C.

- tions in our minds, \_ we sure - ly ask in \_ vain. Come a - long \_

E F# B G#m N.C.

\_ with me, come a - long \_ with me. \_ Seek the truth, \_ and you shall

E F#7 E

N.C. (F#) B B/A G#7

find an - oth - er life.

C#m/E Bsus4 B Em F# B B/A

G# C#m/E E/B Em F#sus4 F#

rit.

B5 G#7 C#m E/B

Now my life is like a storm, grow - ing strong - er ev - ry day,



Em

F#7

B

B/A

G#7

like the un - re - lent - ing wind

C#m

E/B

Em

F#

that comes to blow our lives a - way.

So I

B5

live each day like I know that it's my last. If there

is no fu - ture, there must be no past.

E F# B B/A# G#m N.C.

Now I know the an - swers nev - er meant a thing. And with each in -

E F# B B/A# G#m7add4 B/F#

- stant that I breath, I feel the joy that life can bring. Come a - long

E F#7

with me, come a - long with me. Seek the truth.

E F# 3

You shall not find an - oth - er



B

B/A

G#7

E5

life.

Come a - long

with

me, come a - long

F#5

E5

with

me.

Seek the truth,

and

you will

F#5

B

B/A

G#7

find

an - oth - er

life.

*rit. poco - a - poco*

C#m

Bsus4 B

Em

F#sus4

F#

B5

\* Strum chord, hold for 3 secs.